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"They went away effeminately attired, to come back well armed; and they left on mules, to return on horses."

The life of the Cid (from the Arabic *El Seid*, "the Lord,") was a continued series of combats with the Moors, who occupied by far the largest and richest parts of the country. He first attacked them in Aragon, and then extended his conquests to Valencia, of which kingdom he took the capital, and held it until his death, which happened about 1099.

THE BEAUTIFUL.

THE disposition and capacity to distinguish and interest ourselves in the *true*, the *beautiful*, the *good*, and the *great*, were given us as a rule and law, continually to point out that election and conduct which is most becoming and most conformable to our nature as moral agents; and nothing can be more certain, than that the interest we take in all the objects which surround us, is (*ceteris paribus*) in an exact proportion to the number and degree of those qualities, whether considered singly or combined.

As to *beauty*, prudence may and often does incline us to hesitate in our election of the greater or lesser degree of it, in proportion to the association of those degrees of beauty with other valuable or worthless qualities. These ideas of beauty, order, and goodness have an intimate and almost immediate reference to each other in the mind; as absolute and complete satisfaction can only result from the perfect union of all these qualities in their highest degree. Therefore it is that the pleasure which we receive in the contemplation of human nature (where beauty may be in a high degree united with those other qualities) is much greater than that which results from the contemplation of beauty in all the species of animal, vegetable, or other objects, where moral agency does not exist: and yet, such is the innate force of power of mere beauty, even in the lowest order of beings, that the particular perfections discoverable amongst quadrupeds, birds, fishes, trees, and flowers are sure to excite in us agreeable sensations, and incline us to a predilection and choice, of which those irrational beings appear utterly unconscious and insensible.

There is, then, a *beautiful* which is positive, essential, and independent of national or temporary institutions or opinions. This immutable and (if I may be allowed the expression)

eternal beauty is widely different from those arbitrary, local, temporary notions of beauty which have a kind of occasional currency under the terms *ton*, *fashion*, or *mode*, and, like particular languages, are ever fluctuating and unstable, always different amongst the different nations, and in the different ages of the same nation. This *false* beauty, which roots itself in affectation, has nothing to do with genuine legitimate art, and is no otherwise worth mention here, than to point it out as a quicksand, where many ingenious artists have been sunk for ever. It cannot therefore be too studiously avoided, for though a conformity with those temporary modes may gratify our employers, and the circle around them, and consequently be advantageous to what we may call our interest, yet it must lose us the admiration of men of sound judgment in all times; and all the future frivolities will have fashionable affectations and beauties of their own, quite different from those upon which our attention had been wasted.

Another source of confusion, though less general in its influence, arises from the sensuality which some people mix with their ideas of beauty. A high degree of the luscious, the languid—a simper, or leer—though associated with ordinary qualities, will, with them, outweigh all other perfections of body or mind. However, the judgment of those voluptuaries has but little weight with the bulk of mankind; like misers absorbed in one particular passion, they are regarded as blind and dead to every thing else. But the beautiful, which makes so essential a part in the design of a great artist, is, and must be, founded on the unalterable nature of things, and independent of all particular dispositions.

Men have differed more in their definition and manner of explaining beauty, than in their ideas of it. According to the definitions generally given, beauty consists of unity and gradual variety; or unity, variety, and harmony. This may be admitted as true, at least as far as it goes: but it is neither full nor satisfactory; for though it be certain that unity and variety are found in beautiful objects of all kinds,—in flowers, fruits, in the several species of animals as well as in human nature—yet it is equally certain that they are compounded differently, and that though in any one of these species we may further increase the variety, or simplify the unity, yet we should not proportionably add to the beauty, but the contrary.—*Barry's Lectures.*

THE CHINESE EMPEROR, MIEN-NING.

THE Chinese are forbidden under severe penalties to possess portraits of their emperors. This prohibition gives rise, as might be expected, to an illicit and fraudulent traffic, from which large profits are obtained. Fancy sketches in imperial robes are offered to strangers in an underhand and mysterious manner, purporting to be portraits of his celestial majesty. From two to five dollars are in this way often obtained for a water-colour drawing not worth more than half-a-dollar. Our engraving, however, is not taken from one of these, but is a faithful portrait of Mien-ning, the predecessor of the reigning emperor. The original portrait, about ten inches in diameter, belonged to Pann-se-chin, one of the imperial commissioners joined with Ki-ing in the negotiations between the Chinese and the French government. It was taken in the palace at Peking during a religious ceremony by one of Pann-se-chinn's friends, a high officer of the court. Pann was on intimate terms with the interpreter of the embassy, to whom he presented the drawing, which, to use his own expression, was eight-tenths of a perfect likeness. Mien-ning gave his reign the name of *taou kouang* (the light of reason). He was the 241st emperor of China, and the sixth of the Mandchoue race, and of the Ta-tsing dynasty. He was born in 1780, and was the grandson of Kaou-tsoung, who became emperor in 1796, and reigned under the name of Kia-king till 1820. Mien-ning distinguished himself before his accession to the throne by an act of great intrepidity. Sin-tsing, the first eunuch of the palace, had become the favourite of Kia-king, and had acquired such influence over his master,

that he took upon himself most of the affairs of the administration. This exercise of power excited his ambition, and inspired him with the design of seizing on the throne, and putting the emperor and his sons to death. While Kia-king and the princes were out hunting, he surrounded the palace with troops, and as soon as the emperor had returned he gave the signal of revolt. But in the meantime, without the knowledge of the rebels, Mien-ning had remained concealed in the palace, and perceived at a glance the object the eunuch had in view in concentrating the soldiers upon the palace. As soon, therefore, as he saw him entering at their head, he rammed down one of the round copper buttons of his coat into a musket, and covering the traitor with a steady aim, shot him dead. His followers instantly took to flight upon seeing their leader fall.

Kia-king died in 1820; his eldest son had preceded him to the tomb, and Mien-ning therefore, was proclaimed emperor on the 28th of August, 1820. He died at Peking, in February, 1850, on the 14th day of the first moon of the thirtieth year of his reign. It was marked by some of the most important events in Chinese history. Twelve years after the suppression of Tchang-koe's rebellion in the provinces of Ili, China had for the first time to contend against a European nation, and, being vanquished, to submit to harsh conditions of peace. It was caused, as all our readers know, by the unjustifiable attempts of the British to force opium into the country against the wish of the Chinese authorities. The war commenced in November, 1839, and was closed in August, 1842, by the treaty